



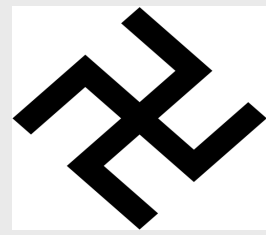
Music in the Third Reich

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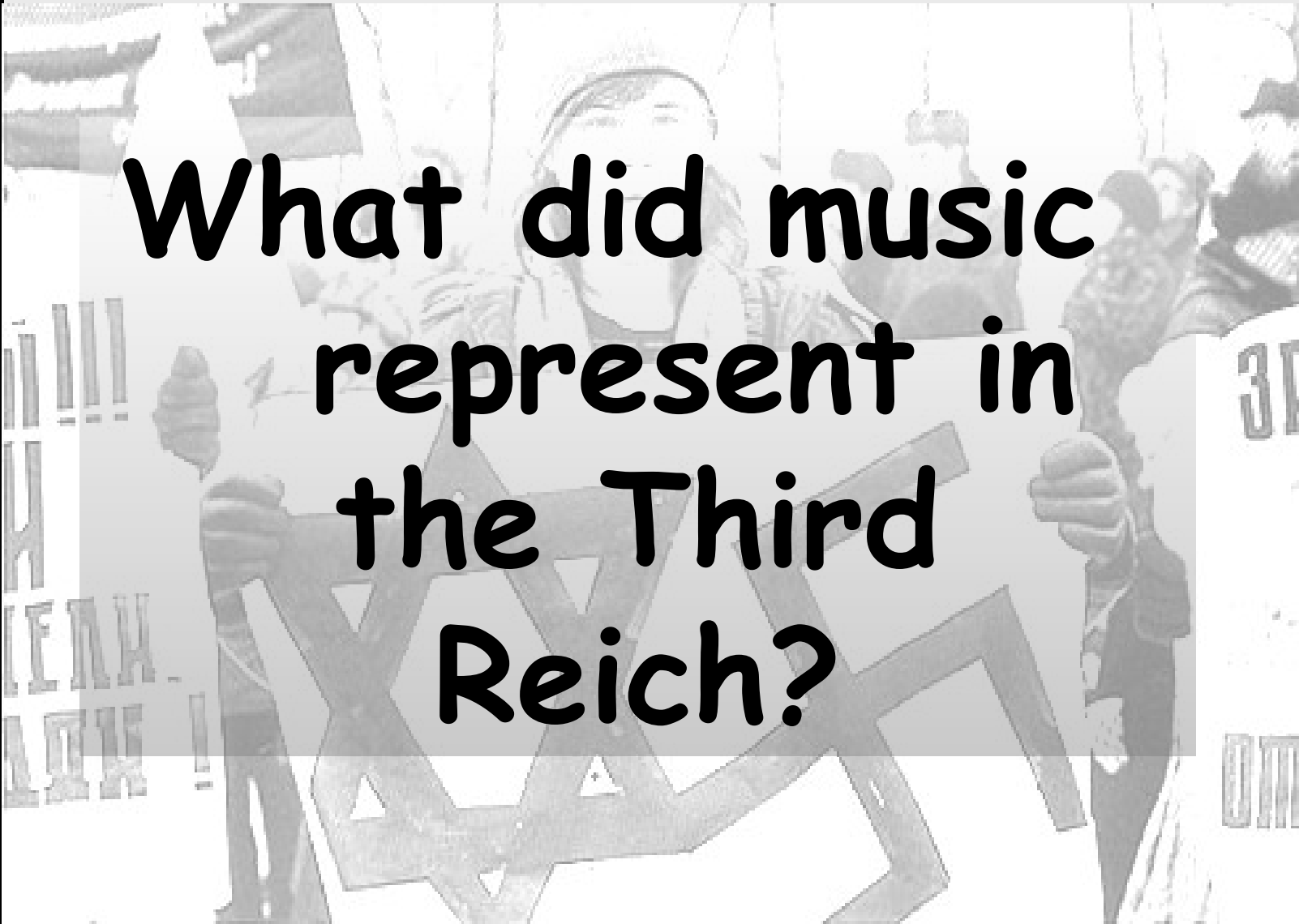
TUV



Thesis



What did music
represent in
the Third
Reich?



APRIL 8, 1933 in Berlin



"I can say with pride, comrades of the SA and SS, that if the whole German people now was possessed of the spirit which is in us and in you, then Germany would be indestructible. Even without arms, Germany would represent an unheard-of strength through this inner will tempered like steel."

-Adolf Hitler

Aryan Standards

- x The Nazi administration declared that all music created had to fit within certain standards defined as "good" German music.
- x Restraint of individual artists and their works was universal and happened a lot, however musicians were allowed inadequate artistic autonomy.



German Censorship

- x Gifted musicians who were Loyal Nazis were guaranteed a job
- x Non Jews who were talented needed to be part of *Reichsmusikkammer* (Reich Music Chamber)



Aryan Superiority

- x This strong musical tradition was used by Hitler to endorse Aryan dominance.
- x His thoughts relating to music and art formed the cultural tone and political policies for all of Germany.
- x All musical compositions made by Jews or by those alleged to be Jew sympathizers were expelled.





Aryan Superiority

- x A very large number of artists and musicians were government employees, hired in various capacities to create and broadcast Aryan culture.
- x By 1939, the RMK heads began to speak of the removal of the Jews from the cultural life of the people; some exceptions were made for concerts by famous Jews from various countries.

Aryan Superiority

- X Jazz music was forbidden, they called it "non-Aryan Negroid." Direct Control and censorship of all radio broadcasts were applied, and only accepted nationalistic music was tolerable. All other music was banned and called "**entarte**" or degenerate.



Das Reich: 16

November 1941.

The Jews are receiving a penalty that is certainly hard, but more than deserved. World Jewry erred in adding up the forces available to it for this war, and now is gradually experiencing the destruction that it planned for us, and would have carried out without a second thought if it had possessed the ability. It is perishing according its own law: 'An eye for an eye, a tooth for a tooth.'

-- Joseph Goebbels

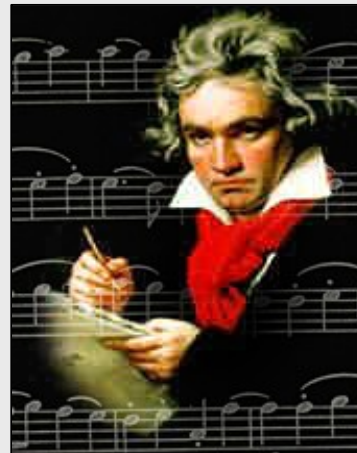


Aryan Standards



According to Hitler and Goebbels, the three best composers who symbolized superior German music were:

- » Ludwig van Beethoven
- » Anton Bruckner
- » Richard Wagner



Ludwig van Beethoven (1770-1827)



He said,
"strength is the
morality of the
man who stands
out from the
rest."






Hitler felt he
was like
Beethoven,
possessing that
heroic German
spirit.



Anton Bruckner

(1824-1896)



-  Considered himself a disciple of Wagner.
-  Like Hitler, Bruckner had humble beginnings.
-  Hitler thought he exemplified the people.



Richard Wagner

(1818-1883)

x Hitler's favorite composer



x Often Hitler had Wagner's music performed at party rallies and functions.

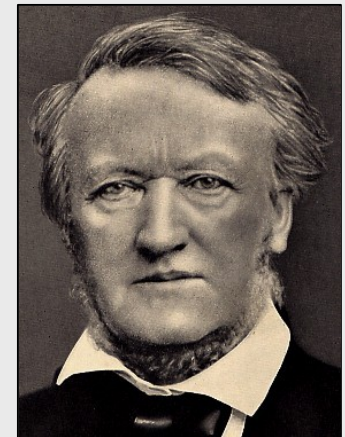
Richard Wagner (1818-1883)

- x Wagner's music was very serious and intense.
- x Besides his powerful sound, Hitler was also enthralled by his political views.



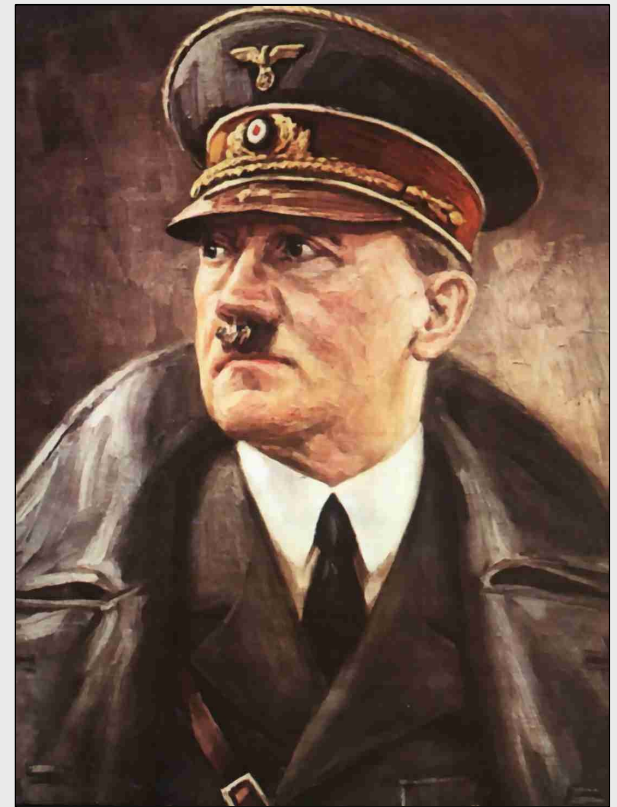
Wagner and Hitler's Similarities

- ✓ Both men worried they had Jewish blood, which brought upon denial and hatred.
- ✓ Both were artists and politicians.
- ✓ Strongly believed Wagnerian art would save the world.

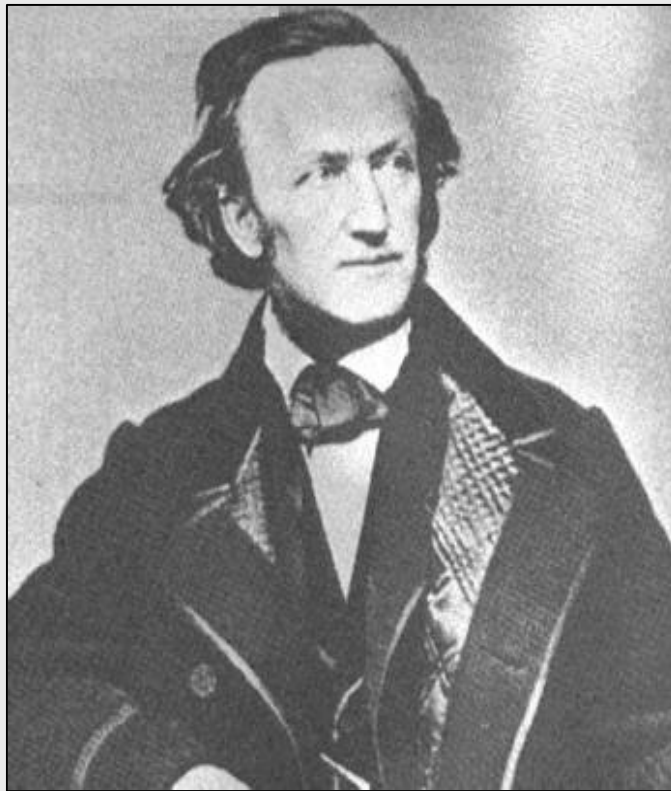


Wagner and Hitler's Belief Systems

- x Race is determined by appearance, language, nationality and blood.
- x Racial purity is the white Aryan race.
- x Conscience is a Jewish evil.



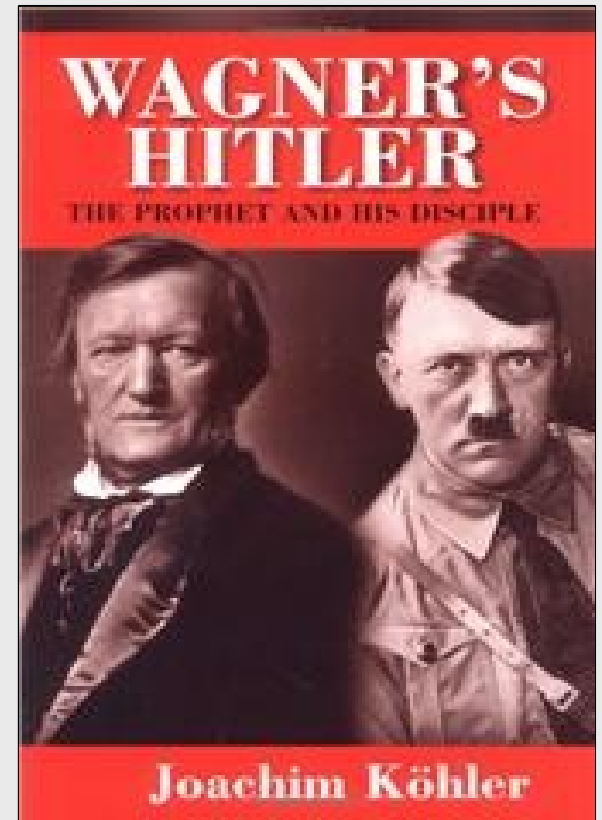
Wagner and Hitler's Belief Systems



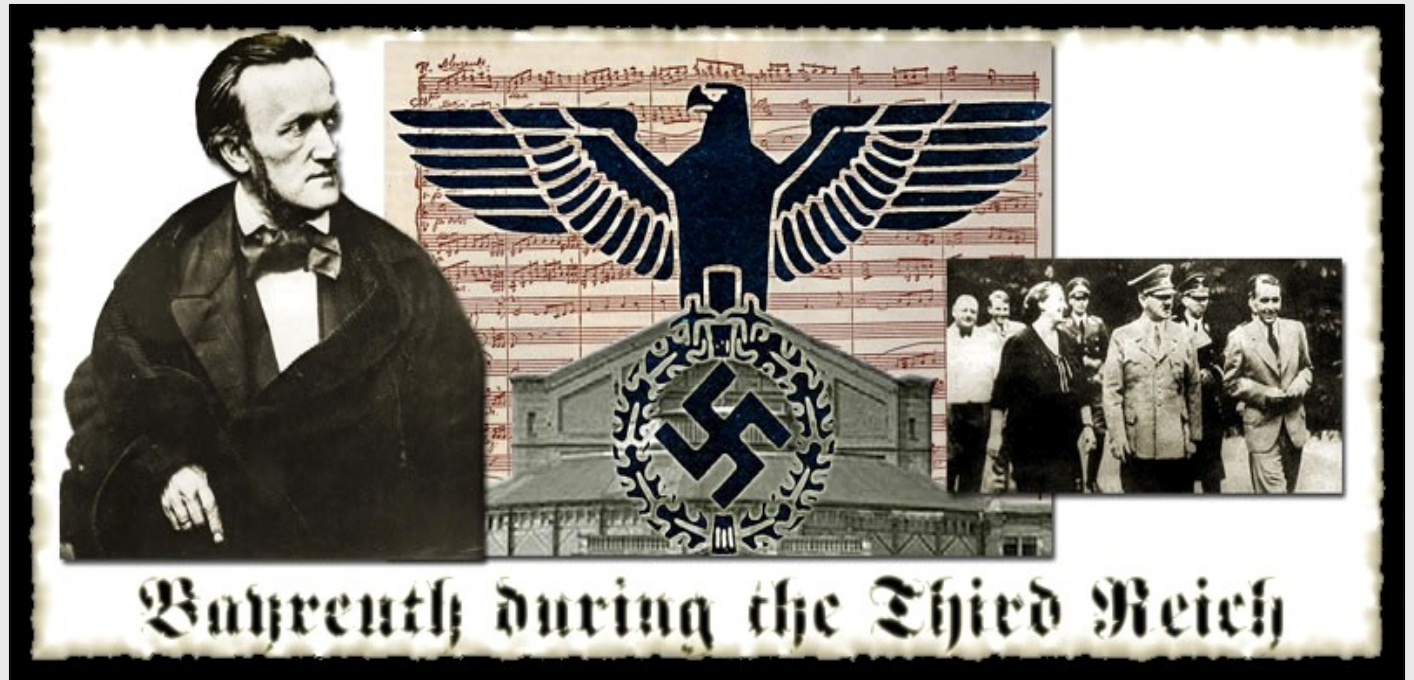
- x Germans are destined to rule over the inferior world.
- x Germans were contaminated by Jews and most non-Germans.
- x Extreme egocentrism

Wagner's Influence on Hitler

- x Hitler's numerous prejudices cannot be completely recognized, However a mentor, follower relationship can be seen between the two.
- x Wagner founded the Bayreuth festival. The Nazi party used it as a propaganda device against the Jews.



The Bayreuth Festivals



Formed in 1876



Maintained artistic independence when Winifred Wagner took over.

The Bayreuth Festivals

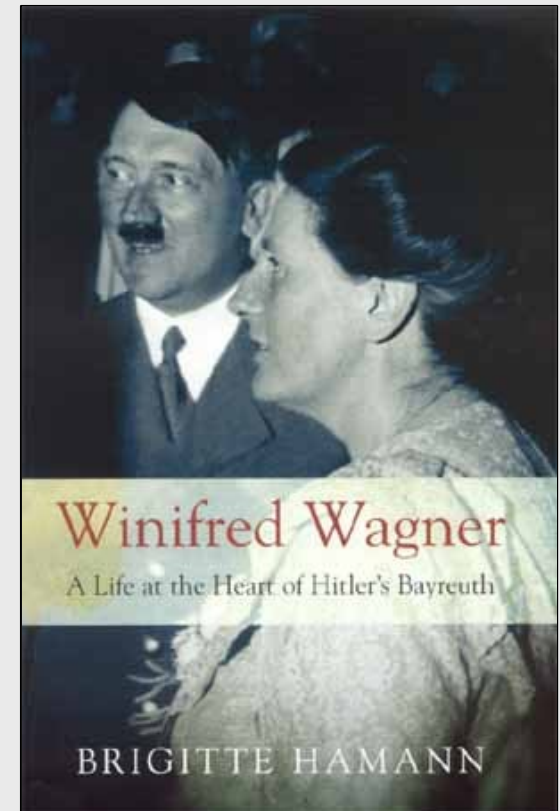


The Nazi party kept it running and used it as a propaganda tool.



Wagner's Influence on Hitler

- x Winifred Wagner and Hitler had an extremely close relationship.
- x Winifred Met Hitler at the Bayreuth Festival in 1925.
- x Festival became a highlight of the Nazi calendar.
- x After the death of her husband Siegfried Wagner, Hitler proposed to her twice but was rejected.



The Bayreuth Festivals



Wagner's Operas were extremely racist.



These statements were made by Wagner in speeches he gave in Germany in the late 19th century.

"All Jews should be burned at a performance of Nathan the Wise.{1}"

"Only one thing can redeem you (Jews) from the burden of your curse: the redemption of

Ahasverus -- total destruction.{2}"



The Bayreuth Festivals

- x While the war was taking place the Nazi party sponsored operas for injured soldiers returning home.
- x The men were forced to attend lectures on Wagner before the performances.
- x Although many found the festival to be repetitive as "guests of the führer," they kept their mouths shut.





Hitler's Statements

"By removing [Jewish] vermin, I don't necessarily mean destroying them . . .

There are many ways, systematic, and comparatively painless, or at any rate bloodless, of causing races to vanish...

We may take systematic measures to dam their great natural fertility . . .

By doing this gradually and without bloodshed, we demonstrate our humanity.{5}"

Das Judenthum in der Musik



Wagner expresses his hatred for Jewish music in this essay.



This was published under a pseudonym in the Neue Zeitschrift Für Musik (NZM) of Leipzig (NZM) in September 1850



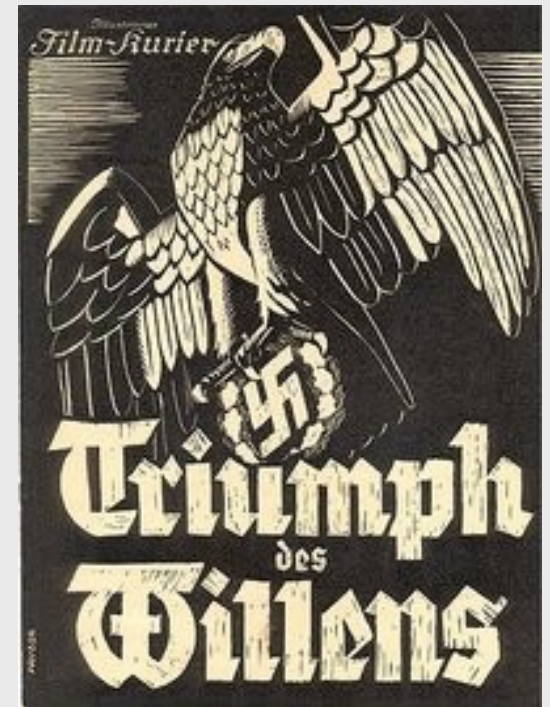
Wagner asserts that the work was printed to: *"explain to ourselves the involuntary repulsion possessed for us by the nature and personality of the Jews, so as to vindicate that instinctive dislike which we plainly recognize as stronger and more overpowering than our conscious zeal to rid ourselves thereof."*

Translations from the work given below are from W. Ashton Ellis' 1894 version

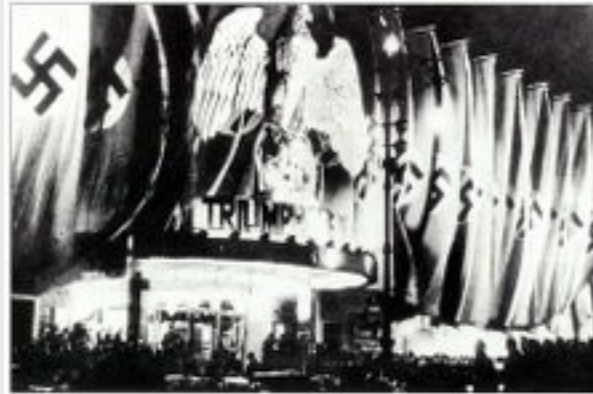


Triumph of Will

- x A film made by Leni Riefenstahl, for Nazis, and about Nazis.
- x Triumph of the Will was filmed by the German Propaganda Ministry in 1934 and covers the events of the Sixth Nuremberg Party Congress.



Triumph of Will



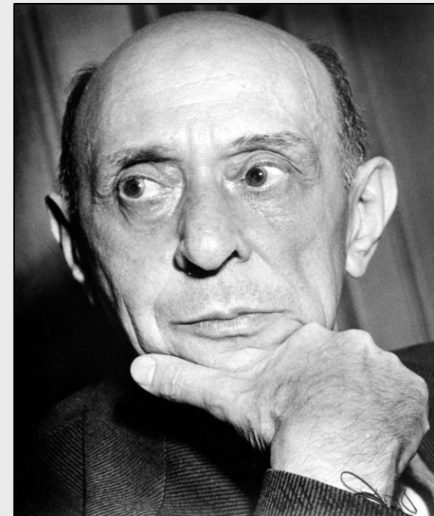
- x The original purpose was to document the early days of the NSDAP, so as future generations could look back and see how the Third Reich began.
- x In actuality, Triumph des Willens shows how the Nazi party controlled the state through propaganda and also how
- x Adolf Hitler had a unique and terrifying ability to entice crowds to his beliefs by the very power of his words.

“Degenerate Music”


☆ "I have at last learned the lesson that has been forced upon me during this year, and I shall not ever forget it. It is that I am not a German, not a European, indeed perhaps scarcely a human being (at least the Europeans prefer the worst of their race to me) but I am a Jew."

-- Arnold


Sch



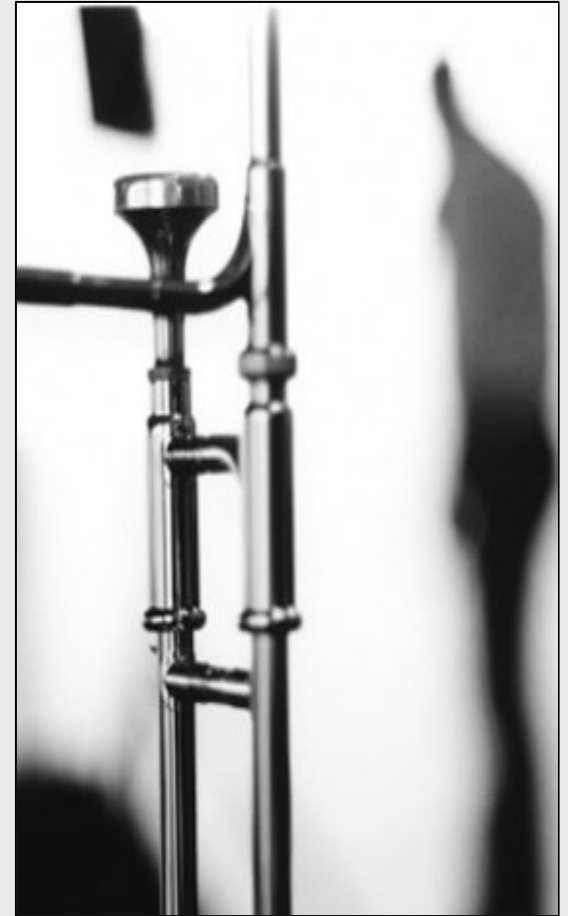
“Degenerate Music”



Berlin was at the spirit of the brave and original music trends of the Roaring Twenties.



Musicians tested out this new jazz at clubs and cabarets. They drifted away from the old acceptable musical forms.



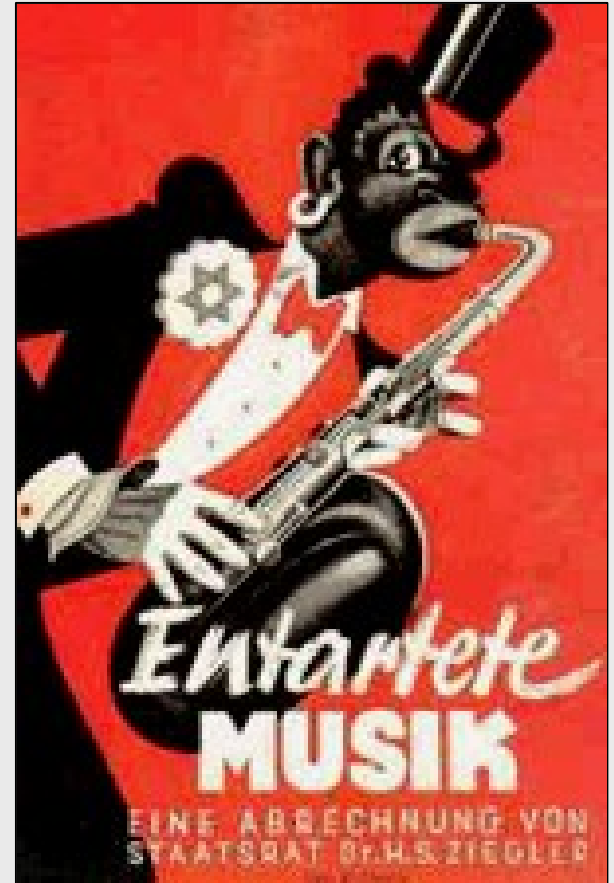


“Degenerate Music”

- x** By 1933 Hitler and the Nazi party labeled the mentally ill, communists, Gypsies, homosexuals and Jews as subspecies of the human race
- x** They used the terms "Jewish," "Degenerate," and "Bolshevik" to depict all art and music not suitable for the Third Reich.

“Degenerate Music”

- x This picture became a Nazi icon for all they measured "degenerate" in art.
- x Hitler wanted all German culture to be rid of "morbid excrescencies of insane and degenerate men."



-
- Kommt mit in die
Kinderlandverschickung
- Anmeldungen für die 3 - 10 jährigen erfolgen bei der NSV.,
 für die 10 - 14 jährigen in den Schulen





Opportunities Lost

- x The laws ended hundreds of gifted musicians careers and their work was purposely censored because of their race.
- x An age of exceptional musicians were barred from their place in music history.

Completion of The *Reichsmusikkammer* *r*



- x Finished in 1940
- x Included all Musicians race and religion
- x Jews who escaped could be easily tracked



Worst Degenerates

These Jewish and Catholic composers were most hated by the Third Reich:

☼ **Berthold Goldschmidt**
(1903-1996)

☼ **Otto Klemperer**
(1885-1973)

☼ **Ernst Krenek**
(1900-1991)

☼ **Erik Korngold**
(1897-1957)

☼ **Arnold Schoenberg**
(1874-1951)

☼ **Bruno Walter**
(1876-1962)

Berthold Goldschmidt (1903-1996)



A famous Jewish composer and conductor in Germany.





He experienced persecution as a Jew even before Hitler came to power.



He escaped to England in 1935.



Otto Klemperer 1885-1973)

-  Became a leading German conductor in his generation.
-  After conducting *Tannhäuser* in 1933 on the 50th anniversary of Wagner's death, he fled to the U.S to get away from Nazi harassment.



Ernst Krennek

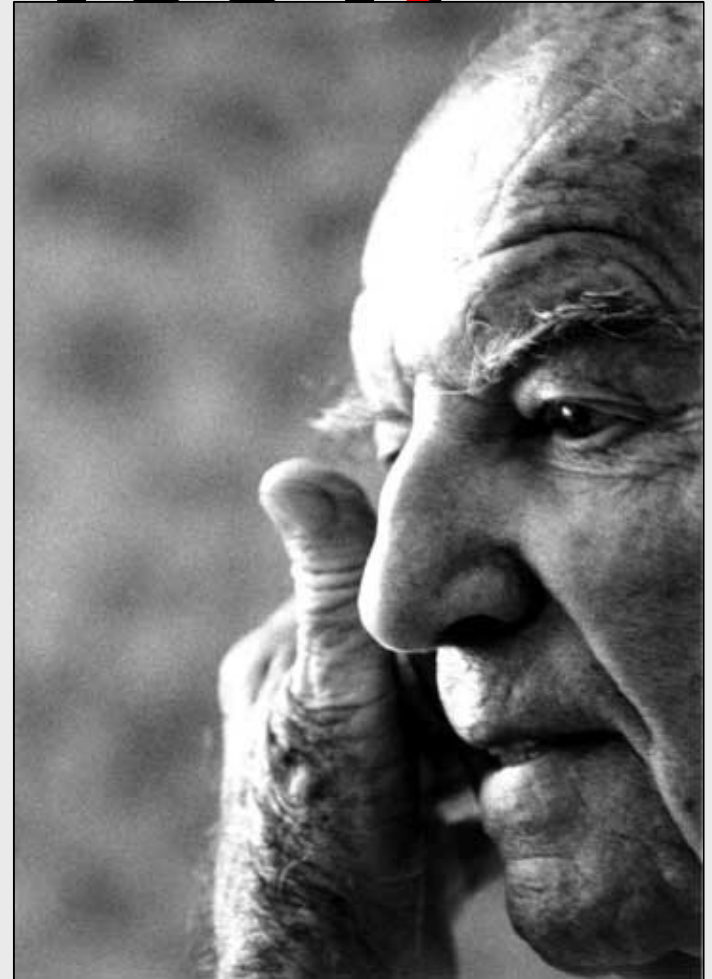
(1900-1991)



He was a respectable German Catholic until he wrote a modern opera called *Jonny Spielt Auf*.



It featured a black man as the central character. It was a musical mix of jazz, spiritual, and classical.



Erik Korngold

(1897-1957)



Jewish child prodigy
born in Austria



1934 began
writing music
for Hollywood
films



Nazi's seized his
Austrian home in
1938



Arnold Schoenberg **(1874-1951)**



- ✧ Emigrated to U.S. right when Hitler came to power
- ✧ He anticipated the destruction of the Jews.
- ✧ Tried to tell public that Hitler was dangerous and that the anti-Semitism needed to be stopped.

Bruno Walter

(1876-1962)



Born Bruno Walter Schlesinger.



He was the conductor of the Leipzig Orchestra and regularly Berlin orchestra.



Third Reich canceled his concerts, he fled to U.S.



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